

# Jas Jakutsch

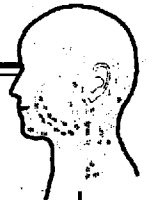
(Yaz Ya-kootch)



COMPLETELY  
MENTAL

No. 2

*"A Kick to the One-A.... Head"*



**JAS JAKUTSCH**  
**"COMPLETELY MENTAL"**  
**VOL. 2**  
**"A KICK TO THE ONE-A...HEAD"**

CREATED, WRITTEN, ILLUSTRATED, AND LAYED-OUT  
BY JAS JAKUTSCH

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## INTRODUCTION

If you're new to Mentalism, go read Anneman, et al. Its the only way you'll have the slightest idea of what you have in your hands.

Technique is nothing if it isn't used to create something moving/interesting for our audiences, **but**, at the same time, if we have limited technique and limited understanding of our craft(s), we're severely handicapped in what we might have the potential to create (*with*). Yes - some great music has been written and played by people who sing badly and can only play three cords on a electric guitar, but... why limit ourselves....

Technique is nothing if you're playing a poorly crafted song. **Composition** is everything.

I've intentionally left the presentation/text to a bare minimum in most of this series, because I don't want to give away all my lines (which I labour over more than I do the technical elements). Sorry. You'll have to do some work on your own.

There's the classic One-Ahead Principle in Mentalism. How about Three-Ahead/One-behind? The conception of "**A Kick to the One-A Head**" was researching the question : **Just how far can you "get ahead" and how much can we get out of a single effect?** In the QuinBillet Test, you're Four-Ahead before the audience even thinks the effect has started! From then on you can concentrate on presentation. As it should be!

I decided against writing up the predecessors to the two routines here (6 years worth of themes and variations). I thought I would simply go the whole 100 yards with the two routines presented here. You can easily use the different techniques and concepts to assemble simpler routines.

For brevity, I've referenced the techniques used, and included them in a section of their own. All of the techniques outlined are based on essentially the same mechanics. Mastering one will help you master all the others. You can practice practically anytime, anywhere. You'll soon be fluent with the techniques. Once you have the "vocabulary"....

On first reading, you may find the routines complex. Keep in mind - AS VIEWED BY THE AUDIENCE the effects couldn't be SIMPLER!

I hope you find the material here avant-garde, stimulating, and practical.

Enjoy!

**Jas Jakutsch**

Montreal, 1999



# "LOST & FOUND"

AKA

## "SIX IN ONE"

(Jakutsch, 1998)

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### EFFECT :

The Mentalist distributes blank business cards and pencils to a dozen people in the audience, asking them to each write down the name of some specific personal object they have lost at some point in their life, and then to mark their initials on the card as well.

Writing done, the in-audience spectators are asked to fold their cards into quarters, and the folded cards are then collected in a small box. A spectator is asked to come onstage. The box of folded cards is shaken vigorously by this spectator, and the cards spilt onto the table in front of her.

Phase 1 : The performer points to a random spectator in the audience, asking him to think of the object he lost. Mentalist, eyes closed, passes his hand over the folded cards - then blindly stops over one, asking the "assisting spectator" to pick it up. The in-audience spectator is asked to call out what object he was thinking of. The "assisting spectator" opens the card - The performer was correct in finding the "lost object".

Phase 2 - The process is repeated, up to the point where the performer blindly stops over one of the folded cards. Without opening the card, the performer divines what object the spectator was thinking of. The card is picked up from the table and opened. It is the correct one.

Phase 3 : The performer ask the assisting spectator to find the next "lost object". Another spectator is chosen and asked to think of what he lost. The "assisting spectator" passes her hand over the cards on the table, stopping over one. The Mentalist asks her to guess what object the in-audience spectator was thinking of. She does! The card is opened and its shown that the assisting spectator did indeed find the correct one.

The assisting spectator is thanked and led back to her seat.

### Phase 4 (Triple Reading Finale) :

Performer picks up three more folded cards from the table, and has three people in the audience each hold one. He picks up a few sheets of cardboard and a marker. He touches the first spectator's hand, jots down his impression on the cardboard sheet and drops it face-down onto the spectator's lap. This is repeated with the other two spectators.

Each spectator opens their card and reads the contents aloud.

All three of Mentalist's divinations are correct!!!

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**That's more than Six Effects in One!!!**





The "Lost and Found" Theme and multiphase structure I present here has proven very sound.

#### REQUISITES :

Twelve cards and pencils in a small cardboard box. The bottom card of the stack is secretly marked in all four corners, so it can be easily spotted later in its folded condition later.

A thirteenth quarter-folded billet upon which is written a commonly lost object, such as "car keys", and a set of fake initials. This card is diagonally crimped (Fig. 1-A), and set underneath the box when you put it on your table, overlapping the table slightly to the rear - so when you pick up the box later - the billet will be in left fingerpalm.

Three sheets of cardboard and a marker.

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#### METHOD AND PRESENTATION :

Talk about psychics being able to find lost objects, ect. :

*"One of the things that psychic have been known for throughout the ages is their ability to find lost objects, missing persons....etc. etc."*

*"Obviously, this is a performance situation, and we can't go running around the city, or country, for that matter, looking for your actual lost objects...."*

Pick up the box of cards and pencils (fingerpalming the 13th billet in your left hand as you do), and distribute the cards and pencils (**remember who you give the marked #12 card to**) and have everyone jot down the name of something they've lost, and their initials.

*"...So to create a hypothetical situation, on the cards, I'd like you to jot down the name of a specific object, something important to you, which you've lost, at some point in your life..."*

**Leave the empty box with someone in the audience, as you return to the stage :**

*"... and I do ask you to be specific. And to avoid confusing yours with anyone else's, mark your initials on the card as well, please. "*

Ask everyone to fold their cards in half and then in half again.

Walk into the audience and, with your right hand, retrieve a card from someone near the stage (**remember their face**). Hold the card up in the air, demonstratively :

*"And please do, hold the cards up to the light, and make sure you can't see through the paper in any way...."*



Transfer the folded card to your left fingertips (oriented for ITOO - page 14). Perform "CBS" (Classic Billet Switch - Page 11), as you retrieve the box. Drop the visible billet into the box, and then transfer the box to your left hand, over the finger-palmed billet.

Pass through the audience, asking people to drop their folded cards into the box. *Helpfully*, reach for a billet and give it a vertical crimp (Fig. 1 - B) just before dropping it into the box (**remember the person you took this billet from**). Make a big deal of not wanting to touch the other cards - the audience will forget that you touched one (or two).

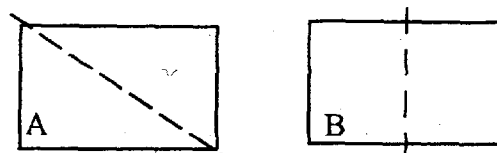


Fig. 1

Returning to the stage, hand the box of folded cards to someone in the front row, asking them to come up on stage with you. Ask the spectator to shake the box and then to then spill the contents onto the table.

What you have to work with so far : 1 - Secretly finger-palmed in your left hand - A billet who's owner you know; 2 - A vertically crimped billet, who's owner you know; 3 - A marked billet who's owner you know, 4 - A diagonally-crimped dummy billet - the contents of which you know.

### PHASE 1

Casually point to the person who's billet you gave a vertical crimp, asking them to stand and think of their lost object.

Go into a Gypsy Glimpse position (left hand covering left eye, right eye closed - spotting the vertically crimped billet on the table- Page 15), once spotted, legitimately close both eyes and pass your right hand over the folded cards, stopping in the general vicinity of the vertically-crimped billet. Open your eyes and point directly to the billet, asking the on-stage spectator to pick it up.

Ask the person in the audience what lost object he was thinking of. Ask your "assistant" to open the card and read the initials and object description. You have all the misdirection in the world to perform ITOO (page 14), as attention shifts to your "assistant".

You correctly found the "lost object".

Take the open card from the spectator and hold it between your hands to verify for yourself that you were correct. Read and memorize the contents of the secretly-opened and palmed card, as you supposedly read the visible card. ITOO Re-fold (page 15) as you re-fold the visible billet. Toss the visible billet back towards the spectator who wrote it.

A minor effect - but we don't want to blow our wad too soon, do we?

PHASE 2

Casually point to the 1<sup>st</sup> spectator you "stole" the fingerpalmed billet from, and ask them to stand, and think about their lost object. Spot secretly-marked billet #12. Repeat the previously described actions. Stop your right hand over the "marked" card. Push the other cards slightly away from - but leaving it on the table :

*"This one here I believe... But don't tell me... don't tell me..."*

Focus-concentrate, and then "divine" what the object is (the information you just glimpsed)

*"... Your high school grad ring... Is that right?..." (YES).*

As they affirm, casually pick up the card you singled out (oriented for ITOO- page 14), and execute the Opening Switch (page 13), immediately showing the opened card to the assisting spectator :

*"What's it say there?" (High School Graduation Ring. )*

Toss the card back to the spectator who wrote it.

PHASE 3

Casually transferring the diagonally-crimped dummy billet to the stage-left end of the row (out of selection range), and ask the assisting spectator to push the remaining folded cards into a straight line, mentioning that its now her turn to give it a try.

*"Your turn to give it a try now... with..."*

Point to the spectator you gave the marked card #12 to and ask them to stand :

*"... You sir, stand, and visualize your lost object please..."*

Do the first half of ITOO (page 14 - to half open the fingerpalmed card) :

*"One of these card/objects here is his... Your job is to find it..."*

Complete ITOO (page 14), as you ask the spectator to extend her left hand in front of her. **Ask her to close her eyes** and to trust her intuition. With your right hand on her shoulder, take a hold of her left wrist with your left fingertips (leaving the secretly palmed and open card staring you in the face) and guide her hand back and forth over the cards. Memorize the information on the card, as you move her hand back and forth over the row of cards!

Release your grip on her wrist and execute the ITOO Re-fold (page 15) , as you take a step back away from her (leaving all attention on her), directing her :



*"Whenever you feel the urge, stop over one card."*

When she stops over one card, push the other cards away from it.

At this point, use the classic "tap-on-the-back" instant stooging gambit.

Standing close to the spectator, tap her on the back as you say "feelings" in the following text:

*"Actually, taking this further, I'd like you to look at him, and trust your feelings? You'll get all the credit, if you just trust your feelings, understand?"*

Call off a list of possible lost objects, including the one the standing person thought of (the one you secretly glimpsed a moment ago) - secretly tapping your assistant on the back when you come to his. Stepping away from her:

*"Trusting your feelings, which would you say?"*

Assistant names the correct object. Addressing the in-audience spectator (example):  
*"A tie clip given to you by your grandfather... Would that be right sir?" (Yes)!*

Psychologically the effect is over. Pick up the card on the table and open it, **memorizing its contents**. Rotate the card towards the assisting spectator, sliding your thumb over the writing, as you casually flash the face of the card to her:

*"Tie clip, it is!....."*

Lead the applause for the spectator, and guide her off the stage.

Casually glance down at the still open card one last time, and then perform the Re-fold Switch (page 12), tossing the legitimate 3rd person's card into the audience:

*"I can't believe she got that."*

The routine is apparently over, and you know what's written on the fingerpalmed card.

#### PHASE 4 - THE TRIPLE READING FINALE

Glance at the folded cards on the table:

*"Actually, since we have these here... Lets try something completely different..."*

Pick up any billet with your right fingertips, orient it for ITOO, and transfer it to your left fingertips. Pick up your diagonally-crimped dummy billet and any other billet with your right hand. Execute the "In-their-Face, Two-Step BS" (page 11) as you hand the billets to three people in the front of the audience, to hold tightly in their fists (the crimped billet in your right hand going to the centre spectator of the three.

**Situation:** You know what's on the (just-switched-in) stage-left spectator's card; the dummy ("Car Keys") is the center; you don't know what's on the stage-right spectator's card, but you have an additional billet secretly fingerpalmed in your left hand.





Execute ITOO (page 14) as you turn to pick up the cardboard sheets and marker. Place the sheets into your left hand over the palmed (and open) card and approach the stage-left spectator : Take his hand in yours, and go through the theatrics of "divining" the contents of his hand. Write down your what you glimpsed of the card earlier, as you were thanking the assisting spectator), then drop the cardboard sheet face-down into his lap.

Do the Hang-over Glimpse (page 17) and remember what's on the palmed card as you touch the stage-right spectator's hand, and go through your "divination" theatrics. ITOO Refold (page 15) as take the cardboard sheets in your right hand momentarily and gesture with them towards the stage-right spectator (left- hand action completely hidden):

*"I'm pretty sure about his, but yours I'm not so sure..."*

Transfer the cardboard sheets back to left hand and write down the information you just secretly glimpsed. Drop the sheet face-down into his lap.

Repeat the procedure with the central spectator. Jot down "Car Keys" (your bluff billet contents) and then drop the cardboard sheet into this spectator's lap. Put the marker away.

Gesture for the stage-right spectator to hand you his card :  
*"The moment of truth now..."*

Perform the Opening Switch as you unfold the card. Read what's written on it, then turn it to face the audience :  
*"The TV Remote... Initials L.B. Who wrote that?..."*

A spectator acknowledges. Give the card back the stage-right spectator as you pick up and display what you wrote on the cardboard sheet. A perfect match:  
*"The TV Remote... LB... TV Remote...LB"*

Transfer the cardboard sheet to your left hand as your move quickly to the stage-left spectator and ask him to open his card. You simultaneous pick up the cardboard sheet from his lap :

*"Open the card. What's the lost object you've been hiding in your fist?" (A Gold Rolex) And the initials? (AM) A.M..."*

Glance out at the audience and ask briefly : *"Who ....?"* (A hand goes up)

Show the cardboard sheet in your right hand :  
*"A Gold Rolex,.. the initials A.M., it is..."*

Repeat the procedure with the last spectator :

*"And yours - Open it up. What lost object have you been hiding? (Car Keys)...And the initial? (PAL) PAL..."*





Immediately show what you jotted down on the third sheet of cardboard :  
"Car Keys...."

Extend your arms into an applause cue :  
"One, two, three... out of three!!!"

Take a bow!!!!

---

Now on to some techniques before the real "Kick to the One... a Head".

# TECHNIQUES

## "CBS "

### " THE CLASSIC BILLET SWITCH "

This is my analysis of the classic technique, explained here for sake of completeness ( for the piece which follows).

With one billet secretly fingerpalmed in the left hand, take a visible billet at your left fingertips - extending your left thumb well along the billet (Fig. 1). As you relax your hand, pull the billet down into perfect alignment with the fingerpalmed billet (Fig.2 ). Once you hit the very bottom of your relaxation bend your left second fingertip inwards (Fig.3) and, as you raise your hand again, push the formerly fingerpalmed billet up into view with your second fingertip, and third fingertip and thumb. You'll arrive back in the position shown in Fig. 4.

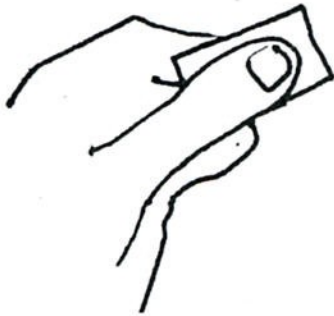


Fig. 1

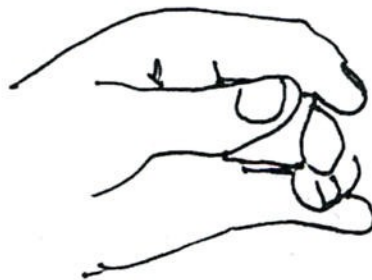


Fig. 2



Fig. 3

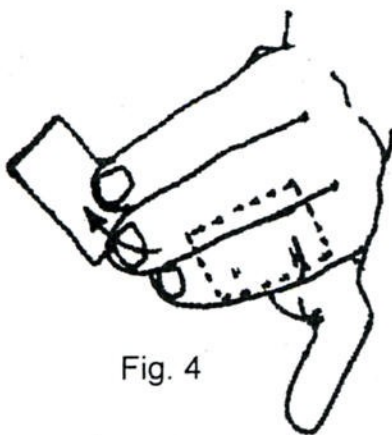


Fig. 4

The move is the work of a second, and can easily be practiced just about any time of day, while talking on the phone - while driving, you name it.

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In my opinion, this is not a move that's meant to be done in the open! There should always natural cover. I always use what I refer to as "Cross-Gesture Vision Blocks": The simplest example of this: You have the billet held at your left fingertips. Keeping your body facing front, you point to someone on your left side with your right hand:

*"You, what's your name?"*

The instant your left hand falls into the shadow of the right forearm, you do the Switch. Gesture finished, you're still holding a billet at your left fingertip.

There are countless ways of "naturally" covering the move for the second that it takes.





## THE "IN-THEIR-FACE" TWO-STEP BILLET SWITCH

Having covered the "Classic Billet Switch" - a slight variation :

We'll use the example set forth in The Quintuple Billet Test. You're going to switch one of two billets, as you hand them to the spectator to place into his pockets :

Left hand has a billet fingerpalmed. You take one billet at the fingertips of each hand, then pull both billets back into fingerpalm position (the left hand billet into alignment with the fingerpalmed billet) as you rotate your hands palm up, and display them in this position, right "In-their-face" (Fig. 1) :

"These two cards..."

Rotate your hands palm down, doing the second part of the "CBS", ending with the billets at the extreme fingertips of both your hands - which you offer them (Fig. 2).

Obviously, this "bold" approach would be just as effective done with one hand.



Fig. 1

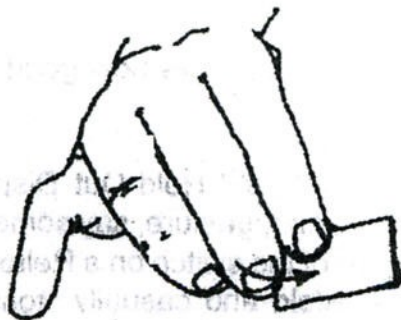
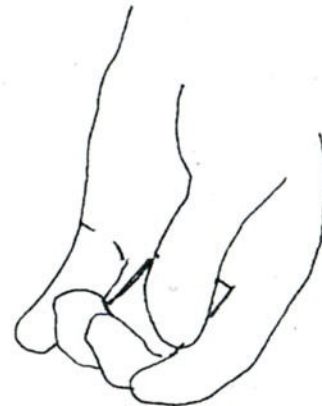
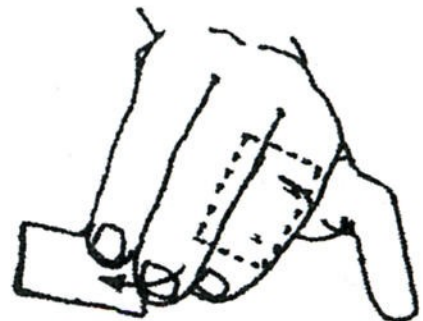


Fig. 2



## THE RE-FOLD SWITCH

The following Switch (used in the previous routine) is very versatile. It looks exactly as though you simply refold and re-crease the billet. (Too bad the illustrations don't do it justice).

Starting with the proper fingerpalm position (billet held between left third fingertip and base of third finger), open the visible billet to verify the information it contained, inserting it between your left second finger and the fingerpalmed billet as you do (Fig. 1).

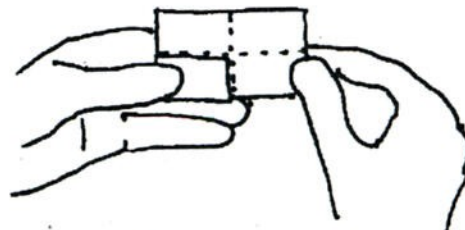


Fig. 1

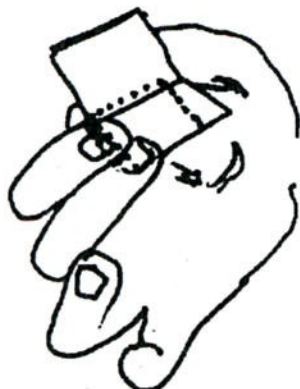


Fig. 2

Using your left thumb, slide the folded billet to the lower right corner of the open billet, and refold the left side of the billet in half, leaving the quarter-folded billet hidden between the folds, but protruding slightly from the right edge (Fig. 2, the right edge hidden by the right thumb and first and second fingertips). Feel free to pause and gesture, allowing your hands to be seen otherwise empty at this point (I refer to this as the Half-Fold Hold-Out Position).

Bring your hands together and fold down the upper half of the visible card (Fig. 3 - note that the left edge of the billet aligns with the very base of the left fingers). As you continue folding the card, retain it in left fingerpalm and separate your hands - bringing the duplicate billet into view between them in a "creasing action" (Fig. 4). Toss the billet at your right fingertips it into the audience.

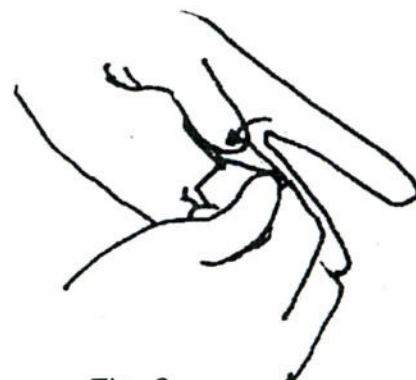


Fig. 3

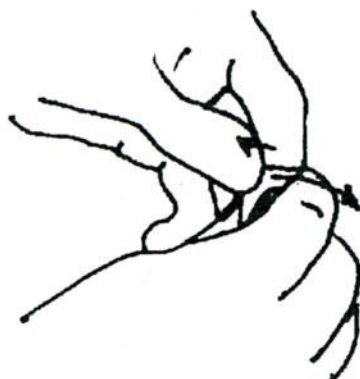


Fig. 4

Try this in the mirror and you'll see how good it can look.

Important Note: The Half-Fold Hold-Out Display is crucial. Arrive at the position, gesture, say something, then do the second part of the switch on a Relaxation, as you complete the refold and casually toss the billet back into the audience.





## THE OPENING SWITCH

The following Opening Switch occurs as apparently open a visible billet, and immediately show it to a spectator. Its logical, and visually perfect (in my hands anyway).

Your to-be-switched-in billet is in left fingerpalm (oriented with the center corner (X) is at the upper left (Fig. 1). Just prior to the switch you release the pressure on the billet slightly, allowing the inward-side to pop slightly upwards (Fig. 1).

Retrieve the visible billet with your right hand, and arc your hands together, bringing the right hand billet into the inverted V of the left hand billet (Fig. 2 - left thumb in position). Continue the action by using the left thumb to open the left hand billet, and bring the opening billet to your fingertips (Fig. 3 - audience view).

Your left thumbtip slides the quarter-folded billet into fingerpalm from the back of of the half-open billet, as both hands work to open the card fully. Immediately show it to a participating spectator.

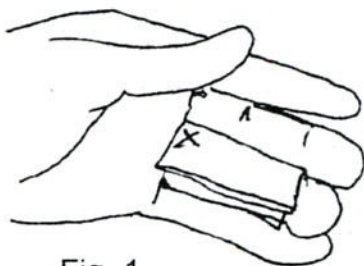


Fig. 1

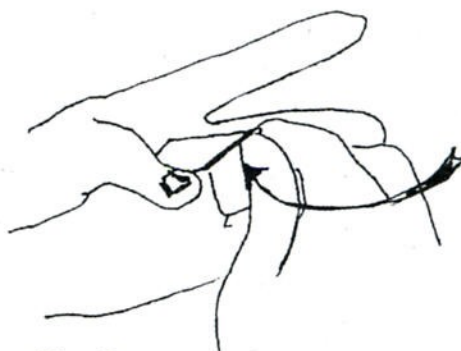


Fig. 2

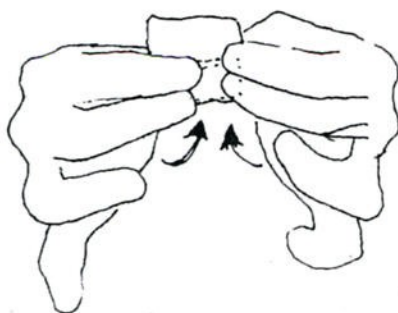


Fig. 3



## "I.T.O.O"

### THE "IN THE OPEN OPENING"

So there are all these old mentalism book, that say : "Secretly open and read the billet". OK. How?

I've been doing some A to B analysis of the problem (as I did with the CenterTear). The following is perhaps the most versatile result of that analysis.

#### BILLET SIZE :

You have to be able to comfortably palm/hide an opened billet in your hand. The dimensions of the billet are important. Make it a size you feel comfortable with (refer to Fig. 1 below).

#### FINGERPALM POSITION :

To execute ITOO (and its applications) correctly you need to begin with the billet secretly held between your third fingertip and base of your third finger (Fig. 1).

#### STARTING POSITION :

The very centre of the billet has to be positioned towards the upper left (X in Fig. 1). Prior to switching billets in and out, using the "Classic Billet Switch", or others, you have to make sure the billet is oriented the right way. In all the applications in this booklet, you'll notice that the billets are picked up/retrieved with the right hand and transferred to the left. The "marked billet" design supplied with this book (Pages 27, 28) make this "orientation" very easy.

#### ITOO LOGISTICS :

You have a billet secretly fingerpalmed (and correctly oriented) in your left hand.

Release pressure on the billet slightly and allow the upper layer to pop open slightly (Fig. 1). If you talk, and gesture a lot like I do, you'll find ample opportunity to naturally bring your hands together in a rest position (Fig. 5), and use your right thumb to open the card halfway. Otherwise, you can drop your left thumbtip downwards and open the card upwards (Fig. 2, 3). You can do this easily as you gesture, point, or pull up your sleeves.

Bend your left fingers inward, causing the card to buckle as in Fig. 4. From this position your can use your left thumbtip, to swing the card open, or as I usually do, bring your hands together in a relaxed/clasped position (Fig. 5) using the tip of your right thumb (as your hands come together), to engage the rear portion of the card and press it into a fully-opened position against your left palm.

Or : With a writing pad in your right hand, transfer it to your left, using the left edge of the pad to fully open the card.

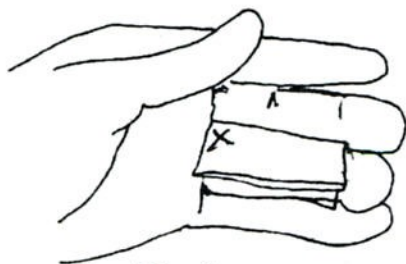


Fig. 1

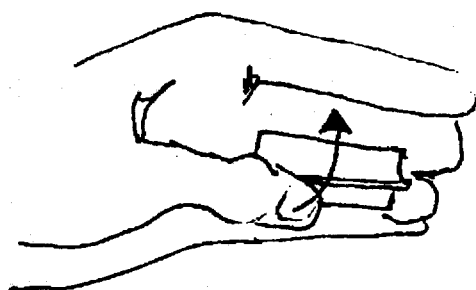


Fig. 2

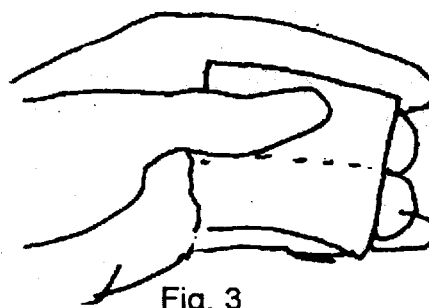


Fig. 3

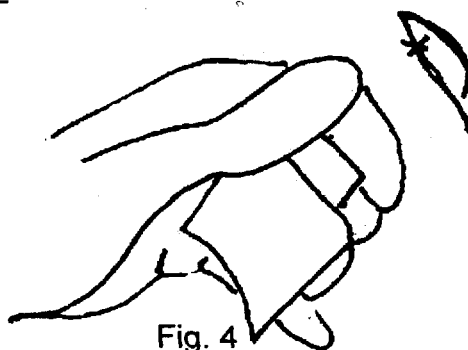


Fig. 4

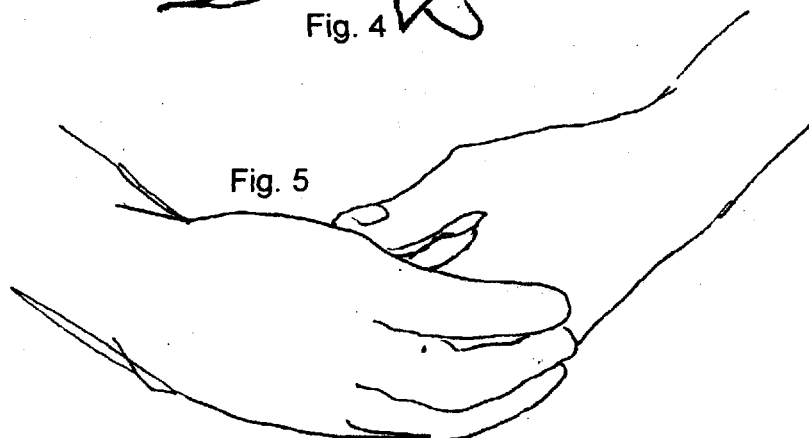


Fig. 5

### THE ITDO REFOLD

With Two Hands : From the relaxed position shown in Fig. 5, you can refold the card halfway with your right thumb, as you separate your hands. The left thumbtip can then reverse the action shown in Fig. 2, to completely refold the card.

With One Hand : With the open card palmed in your left hand, release the pressure on it by the base of your left thumb - the card will flip halfway closed. Your left thumbtip can then close it the rest of the way (intermediate step similar to Fig. 4) . The thumb will end up in perfect position to complete the refolding from this position.

With a Pad or other Object : Obviously, you could also use the edge of a writing pad to help you refold the open billet.





## GETTING A GLIMPSE

In the previously described routine I outlined several methods of glimpsing an open billet. To summarize and expand on that list.

### EIGHT GLIMPSE OPTIONS

- A - As you turn to walk back onto stage, glancing at your hands (as you apparently watch your step on the stairs). I use this all the time.
- B - As you lead a spectator up on stage, or reposition them on the stage - take their hand in your right hand, and elbow in your left, glancing down and glimpsing as you say, "Watch your step", or direct them "Stand over here please".
- C - As you turn to pick up an object on your table,
- D - Behind the back of a chair, as you move it forward so a spectator can sit,
- E - As you fairly turn your back so you can't see what an audience member is doing (be it mixing, writing something, or....),
- F - As you put a pen back into your pocket, or take a pen out of your pocket,
- F - As you uncap a marker, and put the cap on the opposite end (a logical moment to glance at your hands),
- G - Under cover of an envelope which you hand to someone, etc., etc...

To clarify some previously mentioned techniques :

### THE "THUMBHOLE WINDOW" GLIMPSE

I first came across this "Thumbhole Window" Glimpse in *The Complete Magick*, Vol. II, page 186-187, in an effect titled "Time Warp" by Leslie & Harry Anderson. Jonathan Pendragon later informed me that the idea was actually first recorded by Houdini, and exposed by him to a congressional hearing on fraudulent mediums. Hum.

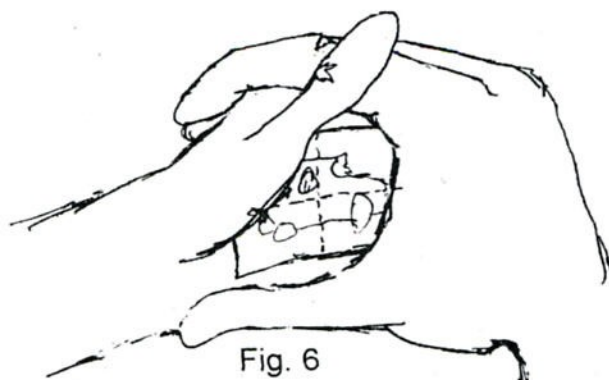


Fig. 6

As I mentioned in the Quintuple Billet Test, You demonstrate, how the spectator should shake up the billets. From the front, it looks like your hands are simply cupped together. From the back, you get what you see in Fig. 6.

The Re-fold : From this position, your right thumbtip is already in position to refold the card in half as you relax and separate your hands. Your left thumb completes the refold as you point to the table.





## THE "HANG-OVER GLIMPSE"

The illustration (Fig. 7) should make things fairly clear on how to hold the pad with your left hand to facilitate your "glimpse". Use the classic "Gypsy Glimpse" technique here: Close your eyes in concentration, then bring your right hand up to your forehead as you feign concentration - covering your right eye. Open your right eye and glance down at the hidden card, then close your eye again as you lower your right hand and start to write.

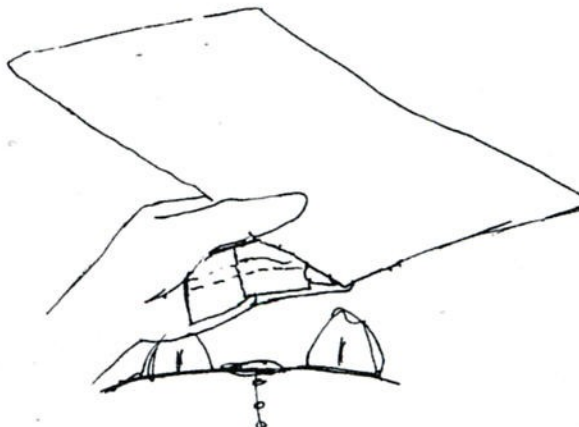


Fig. 7

## THE SERIOUSLY "HUNG-OVER GLIMPSE"

Lets assume you don't have to return the last card you read (its apparently been destroyed or simply forgotten on the floor.)

Apply a little Post-it Repositional Glue on the lower left corner of the top sheet of your pad. When it comes time, perform ITOO and position the open card underneath the pad at the lower left corner (turn it a little so it aligns with the corner). Now flip the top page to the bottom of the pad) and press. The card is secretly held sandwiched between the pages (stuck to the lower page).

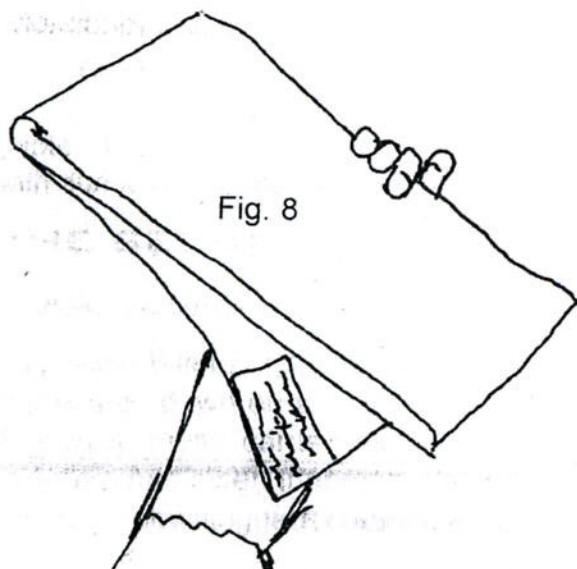


Fig. 8

Reposition the pad so you're holding it cradled in your left hand (Fig. 8). Because of the extra weight of the card, the back page will fall open, and expose the writing on the card. You can glimpse it as you write (Your eyes are down-cast - the audience can't see where they're focused).

Great for when you have a lot of information to reveal and can't be bothered memorizing it.



## "THE QUINBILLET TEST"

AKA

### "A KICK TO THE ONE-A... HEAD"

(JAKUTSCH - 1997)

---

#### EFFECT:

Five spectators are asked to think of, respectively :

- A - Their Astrological sign,
- B - The name of a childhood friend,
- C - The name and phone number of a close friend
- D - The destination of a memorable trip they've taken or would like to take, and
- E - An object that has some personal meaning to them - a picture they can draw.

The spectators record their thoughts on small cards, and then fold the cards into quarters. The cards are collected and brought on stage by a fifth "control spectator", who mixes the folded cards up and drops them onto the table.

The "control spectator" seals one card into an envelope, places two others one into each of his pockets, and holds the remaining two, hidden, one in each hand.

The mentalists **unerringly divines the identity of the person each hidden card belongs to, and, without ever going near the hidden cards - the thoughts contained therein.**

The cards are opened and verified by the "control spectator" himself, and immediately handed back to their owners by the "control spectator"!!

*No stooges, no pre-show work, no impression devices.*

No "mental magic" props!  
No BS.

(Some skill required.)

---

*JUST HOW FAR CAN YOU GET AHEAD?*

*READ ON!*

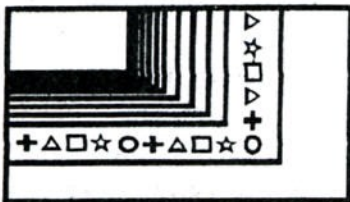


**REQUISITES:**

A drawing pad, marker, six cards (see below) and five pencils..

Six Cards/Billets, which are blank on the front and secretly marked on the back. The markings should be easily visible when the cards are folded into quarters. Below are the cards which I use (in folder condition - The unfolded cards, ready for you to photo copy on proper card stock, are on page 27). Symbols are rotated around the border of the card, each card being marked by a different geometric symbol in the corners. As per the classic Rhine symbols :

=1;      =2;      =3;      =4;      =5;      =6.  
 ○      +      △      □      ☆      ✖



Duplicate/blank Billet, Circle = 1



Billet A - Square = 4



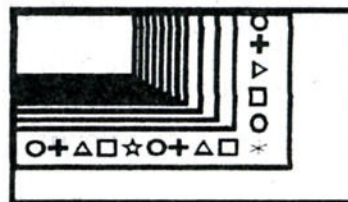
Billet B - Triangle = 3



Billet C - Star = 5



Billet D - Cross = 2



Billet E - Sticks = 6

(Note : The markings on the billets will clue a simple 1,2,3,4,5 order in which the cards are dealt with during a crucial part of the routine.)

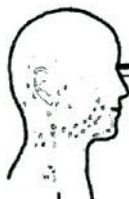
**THE SET-UP:**

Prefold the cards into quarters, and then re-open them. With the six cards back-side up :

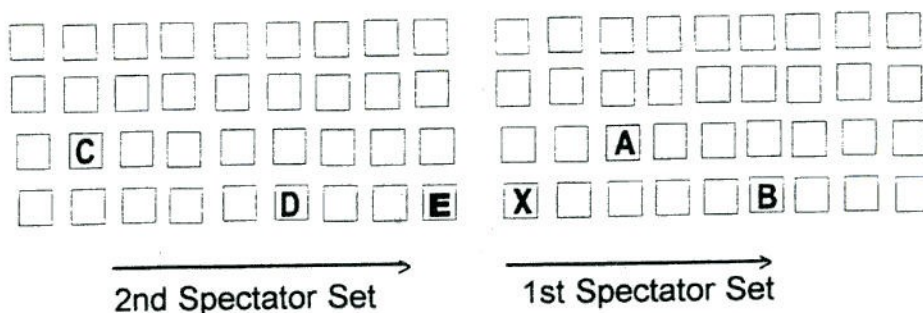
Lay open Billet A (Square) blank-side down on the table. Place open Billet B (Triangle) blank-side down on top of it, followed by open Billet C (Star), and open Billet D (Cross). Paperclip these cards together on one of their narrow ends. Fold Billet E (Sticks) into quarters and insert it under the paperclip. Fold the Dummy billet (Circle) into quarters and insert in, downjogged, under the clip as well.

Turn the cards blank-sides up and drop them into your left jacket pocket. The five golf pencils go into your right jacket pocket. The pad and marker are on your table.





## THE LAYOUT OF YOUR AUDIENCE & WHERE SPECTATORS WILL BE CHOSEN FROM



## THE ROUTINE

### THE FIRST TWO SPECTATORS THINK, AND RECORD THEIR THOUGHTS

Ask two people to please stand, one from Position A, and another in Position B (refer to drawing above).

Bring out the cards (blank-side up), remove the top two and have them passed, along with the pencils, to the respective people (Card A to A; Card B to B).

Ask the participants to imagine the blank surface of their card as being movie screens. During this you use the cards in your hands to illustrate.

Stating that you'll start simple, ask Spectator A to visualize her astrological sign, the visual symbol, as well as the word.

Ask the spectator in Position B to think of and visualize a childhood friend, someone they haven't thought of in some time.

You then ask them to record their thoughts :

*"Now just to fix those things more clearly in your minds, and in case we need to verify anything later... You (Spectator A), could you write down, or draw your astrological sign; and you (Spectator B), could you jot down the your friend's first and last name...."*

As spectators record their thoughts, secretly pull the "dummy" billet from behind the stack of cards and into left fingerpalm.

Drop the remaining cards into your left side jacket pocket. Mime the action of folding, as you ask the spectators to fold their cards into quarters, and verify that its impossible to see through the cards.



Once the spectators are finished folding, take Billet B back with your right hand, orienting it so the center is positioned at the top left (in preparation for ITOO, page 14), and transfer it to your left fingertips. Execute the Classic Billet Switch (page 10) to exchange Billet B for the Dummy Billet, as you retrieve Billet A from Spectator A with your right hand (Cross-over Gesture Vision Block). Immediately transfer and display both billets at your right fingertips, your hand held high, as you walk to Position X.

Hand the visible billets to Spectator X (see drawing, page 20):

*"Actually, do me a favor and hold those for a second - cupped between your hands... Don't peek at what's inside, just hold them..."*

As you ask the spectator to hold the folded cards between their palms, demonstratively cup your hands together in front of you, right hand on top of the left. The instant you do this, release the pressure on the fingerpalmed billet and allow it to pop partially open. Relax your hands back to waist level from this position, using your right thumb to flatten the card out into half-folded position in left fingerpalm (refer to ITOO, page 14).

Walk stage left, shift your attention to the left side of the audience, and point to two more people, one in Position C, the other in position D. Reach into your pocket, unfold Billet B completely, (refer to ITOO, page 14) and bring out the stack of cards with Billet B on the bottom. Remove the paper clip from the stack, and leave it in your right pocket as you come out with three more pencils.

Hand out pencils and billets C and D, to spectators C & D respectively. This will leave Billet B face-up and open in your hand along with folded billet E on top (turn your hand palm towards you as you hand out the 2<sup>nd</sup> billet to avoid flashing).

Holding the back-side of Billet B towards the spectators, gesture to their cards:

*"Look at that blank white surface of your card and, again, imagine its a movie screen..."*

### THE THIRD, FOURTH & FIFTH SPECTATORS THINK, AND RECORD THEIR THOUGHTS

*"You, (Spectator D), I want you to see an image of a trip you once took... A memorable scene from a memorable trip... See them on your little screen..."*

*"You (Spectator C), I'd like you to visualize a face, a friend you call on a regular basis, someone who's phone number you know by heart..."*

Lower your card(s) behind your left hand, message facing you, and mime the action of writing on the card. Now is the time you get your glimpse, as you mime writing. **Remember the "Name"** written on Billet B (a little Mnemonics goes a long way):



*"You (Spectator D), jot down the location or destination of that memorable trip...  
You (Spectator C), jot down the name of your friend, and their phone number please..."*

Execute the Re-fold Switch (page 12) (Billet B for Billet E), and toss the blank Billet E to Spectator E, asking him to make a drawing :

*"Oh, you may want to play as well. I'd like you to make a drawing, of anything that comes to mind that has or has had some personal meaning to you."*

Once information has been recorded on the cards by the spectators ask that they fold the cards into quarters.

Gesture for Billet E, take it in your right hand, and transfer it to your left fingertips (properly oriented for ITOO (page 14). Switch Billet E for Billet B ("CBS" with Cross-Over Gesture Block, page 10), as you reach for Billet D. Transfer both billets to your extreme left fingertips as you retrieve Billet C with your right hand. Hand all three visible billets to Spectator X, asking him/her to come up on stage.

Execute the ITOO Technique (page 14), as you turn and head for the stage. **Glimpse the drawing** as you look down at your hands (supposedly at the stairs) on the way up.

Position the spectator on your right side.

Another way to get the glimpse, or take a second glimpse to be sure : Demonstrate how you want the spectator to shake up and mix the cards between their hands, and execute the "Thumbhole Window Glimpse" (page 16) as you do. Your right thumb closes the card to half-fold position as you separate your hands. Finish the I.T.O.O. Refold technique (page 15), as you ask the spectator to drop the folded cards onto the table.

**So far you're Three-Ahead** : 1 freebie (A - "WMS") + 2 down (B-Name, E-Drawing).

### THE 1,2,3,4,5 SEQUENCE

Remove a pay envelope from your pocket and hand it to the spectator. Sight the position of the **Circle=1-Dummy Billet** on the table and pass your right hand over the folded cards as if getting "impressions". Nudge the **Circle=1 Billet** forward towards the spectator with your fingertip, directing him :

*"Actually, leaving what I think might be the best for last... Take this one please... Seal it inside the envelope, and drop it to the floor...."*



Locate and pick up **Cross = 2 Billet** and transfer it to your left fingertips (properly oriented for ITOO), then pick up **Triangle=3 Billet** with your right hand. Execute the "In-Their-Face, Two-Step BS." (page 11), and hand the billets to the Spectator (the just-switched-in "drawing" into one hand, the "Name" billet B into the other):

*"These two, place one into each of your pants pockets..."*

Gesture to the remaining billets on the table (spotting where **Square=4 Billet** is) :  
*"And then take the remaining two, one in each hand."*

Note and remember which hand he takes **Square=4 Billet A** with!

Situation (if you followed my instructions properly) :

1. In the spectator's right pants pocket : Billet E : You've already glimpsed the drawing!!!
2. In the spectator's left pants pocket : Billet B : You already know the Name!!!
3. In the spectator's (lets say) Right hand : Billet A - A "WMS" freebie.
4. In the spectator's other hand : Billet C : The name and phone number.
5. Secretly fingerpalmed in your left hand : Billet D : unknown Destination, which you'll glimpse in a moment.
6. The dummy billet is out of the way sealed in the envelope.

**You're Four-Ahead, and you apparently haven't even started yet!!!**

Note :

*This whole procedure is really quite simple once you've walked through it a few times. In performance every action is logical and very well covered.*

## THE FIRST READING (THE ASTROLOGICAL SIGN)

*Pass your hands over the spectator's hands, picking up the vibes. Point to the hand containing the **Square=4 Billet A**, and ask Spectator A to stand:*

*"Ah, this one I believe belongs to.... you... Stand please...."*

Off-handedly ask Spectator X to open and peek at the contents of the billet, and then to refold it:

*"Actually, unfold it and peek at the contents... Is there an astrological sign written there?...Yes. Good. Refold it then, and hold it tight..."* (A minor pseudo-psychometric effect.)

Perform my version of Ray Grismer's "What's my Sign" to divine said astrological sign (refer to my Completely Mental Vol. 1, for a full description).





Take the billet from Spectator X and casually toss it towards Spectator A.

## THE SECOND READING (THE DESTINATION)

Perform ITOO (page 14) as you turn to pick up your drawing pad and execute the "Hang-over Glimpse" (page 17, with additional Gypsy Glimpse cover), as you pass your hand over the Spectator X's other hand. **Remember the Destination**. Execute the I.T.O.O. Refold (page 15) behind the pad, as you use the pad in your right hand to gesture towards Spectator D, asking him to stand (the left hand action is completely hidden by the pad):

*"The next one in your hand belongs to.... you... I believe. Stand please..."*

Go through your divination of the Destination, then jot down the destination and time-frame onto the pad. Hand Spectator X the pad with your left hand as you gesture for her to pass you the folded card with your right hand. Orient the billet properly (ITOO, page 14), perform the Opening Switch (page 13), and immediately show what's written on the billet to Spectator X for verification. Toss the now open Billet D back towards Spectator D and ask Spectator X to show what you wrote down on the pad - You're dead on!!!

(You're now holding-out Billet C, with the name and the phone number, in left fingerpalm - You have your final unknown.)

## THE THIRD REVELATION (THE DRAWING)

Pass your hand over the spectator's right pants pocket, and "get your vibes". Point to Spectator E, and ask them to stand :

*"Now the one in this pocket..... belongs to you, I believe... Stand please..."*

Feigning having difficulty picking up impressions from Spectator E, ask Spectator X to take the card (drawing) out of their pocket and open it :

"It is a drawing, isn't it?" (Yes).

Ask Spectator X to concentrate on the drawing as well:

*"Actually, you as well, concentrate on the drawing as well... Two heads are better than one..."*

Duplicate the drawing!!



## THE FOURTH REVELATION (THE "NAME")

Pass your hand over your assistant's left pocket, and "guess" that the card inside belongs to spectator B. Do your revelation of the "Name" as you like.

Assistant removes card from his pocket, opens it, and reads the Name. You show what you've written on the pad - You got it!!!

Thank Spectator X and lead him off the stage. You want to finish alone.

## THE FINAL REVELATION (THE TELEPHONE DRAMA)

After a slight pause, point to Spectator C, asking her to stand:

*"Oh, I almost forgot about you.... Stand please..."*

When you previously turned the pad and displayed the date you jotted down, you had perfect cover to execute ITOO (page 14) to open Billet C (name and phone number). Go into "The Seriously Hung-over Glimpse" (page 17). (All the other billets have been verified by your control spectator - The audience assumes you could just as easily do the same with the last one - completely forget about the envelope on the floor).

Go through the Anneman "Telephone Drama" presentation to bring things to a climax:

Ask the spectator to imagine herself calling her friend/dialing the phone number... As she dials, you jot down the numbers as you verbally call them out - you're reading her mind in real time, as she dials in her head.... She imagines the phone ringing, and someone saying hello : *"It's a man's voice... But the friend you were calling is a woman, isn't she?"*

*"Imagine asking her if she's there : You're saying. 'Hello - Is.... Susan there? Susan.... Ferguson....' Is that the friend you were just calling in your mind?" (YES!)*

**Finalé!**

### Clean-up Options :

1- Completely ignore the envelope on the floor - but do kick it aside later!;

2 - Use the "Hangover Glimpse", instead of the "Seriously Hungover Glimpse". Do the ITOO Refold, as you turn the pad around and show the number you've jotted down. Climax. Toss the pad aside.

On the off-beat, pick up the envelope, tear it open and do a fake extraction of the billet inside - really pulling out the fingerpalmed billet. Open it to verify the name and number written, saying :

*"I can't believe I got that!"* Casually toss the card into the audience.

**WHAAAH!**



## INTUITIVE EXTRAPOLATIONS

### ON THE QB TEST

I'm not going to get into the how's here - all I can say is to "be more empathic" and to "trust your intuition."

Much depends on the venues we're performing in. For certain corporate gigs and special events, its best to cut the subtleties and be more superficial and straight to the point. A fact of life if you perform for a living.

That said, following is a framework of the additional directions I often go in with the individual readings.

A - Astrological Sign : Once I know the sign (via "WMS"), I go into a short personality reading, before actually having the sign revealed.

B - The Destination : You have a lot to work with here. To begin, go for the time frame (how many years ago, etc.), and who and how many people travelled with the person. Describe what they saw when they where there. Describe some of the things they did. Go to general impressions of "where" in the world. Only at the very end, do you reveal the actual place.

C - The Drawing : You asked the person to draw something that has or had some personal meaning. Based on your knowledge of the drawing and the person in front of you, you have a firm basis for adding some remarkable additional insights..

D - The Childhood Friend : Go for the age of the friend as the person visualized them, some of the activities they where involved in when they where kids, where and how they met, a general physical description of the friend, and only then, name the name.

E - The Telephone Drama : A no-risk strong ending. Give it all you've got.

---

I've never sat down and analysed how I do what I describe above, I *just do it*.

That's not to say I'm a complete shuteye - I do have my bag of verbal and non-verbal reading "tricks/techniques" which get me through when I'm having a bad night.

All I can say is, for those of you with any life experience :  
**Just go for it!**

If all else fails, you always come up with the correct "name," or whatever, in the end.

---

Enjoy "Getting Ahead" in Mentalism



# THE MARKED CARDS

(I designed the following pages in Corel Draw, and print them directly from my files, but a photocopy should suffice just as well.)

Photocopy onto Geopaper™ pre-perforated "Blank Business Cards" stock, or an equivalent (10 cards per page) product with 1/2" top and bottom margins/ 3/4" left and right margins. You'll get three sets of "Marked Cards" out of every two sheets you print.

